PACESETTER #1

$9.95

The George Perez Magazine

A Comprehensive Guide for Comic Book

PACESETTER
The George Pérez Magazine

For Pérez Fans • • By Pérez Fans

Special thanks to Rachel Ehrlich our proofreader; to Yusif Madhiya, Gary Beck, Vu Nguyen, Eric Sellers, Bobby Nash, Tim Markin, Tim Quicksell, Danny DeAngelo, Gerard Jones, Ed Riordan, Carlos Pico, Michael Rudolph, Scott Bierworth, Mark Tillson, ... and—of course—George Pérez!

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We are always on the lookout for articles and copies of artwork and photos for forthcoming issues. If you are able to provide art, articles, or both, you can earn a discount or a free copy!

What's coming in issue #2? The theme will be CrossGen and will cover George's work on CROSSGEN CHRONICLES and his new book, SOLUS.

Next Issue Question:
What comic would you love to see George draw, and why?

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PACESETTER
The George Pérez Magazine

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FOR PÉREZ FANS • • BY PÉREZ FANS

Hey gang,

Here we are once again, with another issue of the GEORGE PÉREZ NEWS... oops... I mean, PACESETTER: THE GEORGE PÉREZ MAGAZINE.

A lot of you are probably wondering why the name changed. When I started GPN, it was never envisioned on this large a scale (nationally distributed). It wasn't until I was at the Heroes Con in North Carolina, just after I published the first issue of GPN, that Tom (AVENGERS) Smith suggested that I solicit through Diamond to reach a wider audience. So on Tom's suggestion, I solicited to Diamond and they picked me up with issue two; because of that, my readership has gone up about four times compared to the first issue. I've published three issues so far (with an alternate cover for issue two) — all issues are still available through me; e-mail or write to me for prices. I've received many letters from people who were confused about the title of my magazine, as THE GEORGE PÉREZ NEWSLETTER is not a newsletter, but a magazine. George even questioned the name of the magazine! So I decided to change the name via a contest, to let the fans pick it and have George be the judge — after all, this magazine is about George, and I wanted to make sure he would be happy with the new title. I received many title suggestions; some very interesting ones, to say the least. Thanks go out to everyone that sent in a suggestion. George managed to narrow it down to one, PACESETTER: THE GEORGE PÉREZ MAGAZINE. Some of you out there may not know it, but "Pacesetter" was one of George's nicknames back in the 1970s when he began his cartooning career. George was really fast; at one point, he was penciling 4 books at the same time. The winner of the title contest is Eric Sellers, and for winning the contest, Eric receives a lifetime subscription to what ever I publish (I've got a few secret projects for the near future). Thanks again, everyone.

So with the New Year, we have a new title, PACESETTER: THE GEORGE PÉREZ MAGAZINE. It's the same great magazine, by Pérez fans, for Pérez fans. I hope as each issue is published that you all see improvement over the previous issue; either way, please let me know. This magazine is only as good as the contributions that I receive, and in the first three issues, contributions have been great. I hope everyone enjoys this issue as much as the first three. The contributions for this issue were great, as usual; thanks everyone. The big hero for this issue is Eric Sellers — not only did he win the title contest, he contributed an article, trivia, interview questions, and hooked me up with Gerard Jones for this issue. I hope to publish more of Eric's contributions in future issues; Eric, you are the man!

I need help for next issue, the CrossGen Theme Issue. I need articles (I'm looking for 4 articles dealing with the 4 issues of CrossGen Chronicles that George drew), CrossGen-related trivia, sketches by George of CrossGen characters, copies of original art by George from the CrossGen books, letters or comments, photos, answers to the questions of the issue, and anything else you can think of. Remember, if you write an article, you receive the issue free; if you send copies of art, you receive a discounted or free issue (depending how much you send). You'll get a theme CrossGen checklist, interviews, gallery, and much more. Join the fun!!! If you have any questions, you can reach me at:

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Happy New Year!

TRIVIA

Be on thelookout for the Pointing Hand or the Exclamation Mark throughout this issue for little known facts and amazing trivia!

THE FORCE BE WITH YOU

by Eric Sellers

It was the spring of 1994, and I was returning to the good old U.S.A. after a year-long remote tour in South Korea. I found out from Wizard Magazine that my favorite artist was returning to pencil a monthly comic book and a team book—his specialty, no less—called ULTRAFORCE, from Malibu Comic. After not having access to a comic book shop for a year, I made it a point to locate one at my new station in Columbus, Mississippi. I found out that the writer was going to Gerard Jones (Green lantern, JLA) and the inker Al Vey (a name that would be linked to George's in a return to another monthly comic). In interviews it was billed as the Ultraverse's team book in the same vein as DC Comics' JUSTICE LEAGUE and Marvel's AVENGERS, but with an Ultraverse twist.

After finding out that gentleman George Pérez had drawn two specials for this new Ultraverse called BREAK-THRU in late 1993, I was off to the races to find out what this Ultraverse universe was like, and see Mr. Pérez doing what he does best: draw every character under the sun in a universe. The issues were fantastic; it was the first major cross-over for the Ultraverse, and George went all-out drawing this seventy-one page two-parter, which included all the characters—and I do mean all—from the Ultraverse. I thought they were both visual masterpieces. Mr. Pérez has away of getting to know the character with a look or stance. When people say a picture is worth a thousand words, they must have been thinking about George Pérez. This wonderful special, which was a set up to why everyone in this universe had special powers, was scripted by G. Jones, an added plus that these two were teaming up again on this new book. After picking up the two zero issues in Wizard Magazine #35 and #36, I was already hooked as the new villain King Atalon was wonderfully designed by Mr. Pérez. Wizard had selected ULTRAFORCE Vol. 1, No. 1 as their Hot Pick for August 1994, and not only was ULTRAFORCE #1 coming out, George had drawn #15 of PRIME (Ultraverse) and it was coming out that month also. Two Pérez books coming out in the same month—somebody pinch me, it was unbelievable.

ULTRAFORCE #4 Cover

George was coming back to monthly comic books with all engines blaring in a major way. ULTRAFORCE #1 saw the intro of Topaz (my personal favorite), the Queen of Gwendor (a far off world), into ULTRAFORCE. The team would be made up of a varied group of people: Ghoul (dead), Prime (a little boy in a big man's body), Contrary (a sexy teacher with her own agenda for the team), Pixx (an innocent and brilliant young girl with the power of mental projection), Hardcase (an actor and team leader, but not wanting the role or the team), and Prototype (a young man with wondrous armor). Their first battle was with King Atalon, and together they formed the group called ULTRAFORCE to police other ultras (the term for super heroes in the Malibu Universe).

Issue two of this new series would only have George credited with breakdowns, but we got three new covers that month from Mr. George Pérez. Malibu reprinted the mini zero issues into one comic with a new Pérez cover, and issue two would have two Pérez covers.

Issue three saw George return to full pencils, the team go head-to-head with King Atalon, and Topaz explaining her race and culture to Pixx. George outdid himself with a culture that was reminiscent of the Amazons.

Issue four would be my favorite cover, with King Atalon and Ghoul standing over crypts as Atalon uses Ghoul (who can speak to the dear departed) to conjur up his ancestors so that he can tell them his plans for their race.

Issue number six would have Mr. Pérez draw the dramatic death of one of ULTRAFORCE's own, Pixx, who had sacrificed herself to save the group and the world from mass destruction from Atalon's nuclear arsenal. This issue made me break out the tissues, as George draws the final moments of this young girl's life with such care. When you feel so much for a comic book character's death, both the writer and (more importantly) the artist deserve a lot of credit. Issue six would see George share the penciling credit with Steven Butler and the last time Gerald Jones would write ULTRAFORCE. Marvel Comics had purchased Malibu, and had begun to start crossing over the heroes. GODWHEEL, for which George Pérez penciled one of the miniseries covers, brought Thor over to the Ultraverse, setting the stage for the Black September event and the meeting of a team for which George was already famous and to which he was forever linked.

Issue seven of ULTRAFORCE would have George do only cover pencils, but issue eight returned George to full pencils as the AVENGERS' Black Knight made the jump into the ULTRAVERSE. It was the beginning of Black September, and with the meeting with Marvel's AVENGERS, this issue had a lot of high points for George fans - not only did he get to draw the Black Knight, but in flashback scenes, we get to see over forty Avengers drawn by George. The dialogue was written by none other than Mr. Marv Wolfman, George's first AVENGERS editor and NEW TEEN TITANS and CRISIS co-plotter. There was a sad note; this would be George's last full issue of pencils for a monthly Malibu Comic. George would stay on to pencil the final two covers of Volume #1 and the cover to ULTRAFORCE/AVENGERS prelude and AVENGERS/ULTRAFORCE.

George returned to pencil the 48-page extravaganza ULTRAFORCE/AVENGERS and the last part of the countdown to Black September. I would have to wait to see how this crossover played out as I was again deployed, this time to the Middle East and Saudi Arabia for three months. When I returned home, it was well worth the wait - not that I expected anything less from Mr. Pérez. This special would bring more Pérez highlights, including George inking over some of his pencils. On pages 29-31, you almost got the feeling George had returned to the AVENGERS, with only Avengers seen in those pages. The battle was between LOKI (god of mischief) and Grandmaster, the seven Infinity Gems (INFINITY GAUNTLET), and Nemesis - a being created out of the Gems who made an amalgamation of the two universes, creating new reality with the seven Infinity Gems. This would also lead into a new title for ULTRAFORCE and a new line called the NEW WORLD ORDER for Ultraverse fans. ULTRAFORCE Vol. 2 would premiere in the fall of 1995; George would stay on to ink the first seven covers and pencil the two covers to the

IT SEEMS I'VE BEEN PROVED RIGHT. THE YOUNG ULTRAS NEED LEADERSHIP.
HEY, DON'T LOOK SO SURPRISED, PONYTAIL!
YOU THINK YOU CAN CONVINCE THEM THAT YOU'RE THE ONE TO LEAD THEM, CONTRARY?
23
ULTRAFORCE #1, p. 23

ULTRAFORCE/SPIDER-MAN specials.

George's time with Malibu saw him return to a monthly comic book, create new Characters, and help build up another universe. We also saw action figures and cartoons based on ULTRAFORCE and George's creations. George refers to this period as his ennui period or down period. This was a wonderful time where Mr. Pérez branched out into a different comic universe, and I think that it was a successful run. Where would ULTRAFORCE have gone if Marvel had not entered the picture and Mr. Jones left? We will never know, but thanks for the memories, Mr. Pérez; you made two return trips from overseas wonderful.

Ghoul from ULTRAFORCE

PACESETTER INTERVIEWS DANNY (CAPTAIN AWARENESS) DeANGELO

PACESETTER: Danny thanks for taking time out for PACESETTER. Why don't you tell George's fans a little bit about yourself?

DD: Well, I am a longtime comic book reader and collector and have also worked at a few comic shops in Boston, where I am originally from. I've been drawing since I was a kid, and I used to make up my own comic books in high school and sell photocopies of them to other students. When I moved to Florida in 1990, I became an art major at Stetson University. Since graduating, I've done a number of freelance jobs like T-shirts, logo designs, and business cards. I've done some inking for a few small press comics and I frequently contribute articles to a Godzilla fanzine called G-FAN.

Currently, I am Vice-President of Cartoonists Across America. CAA is an international organization of cartoonists who work together to promote literacy & the Arts to children through the use of comics and cartoons. Literacy has become a major problem with today's youth, as children no longer read for pleasure and many cannot read at all. Comics are an excellent way to promote reading to kids, as the combination of words & pictures appeals strongly to children who may not enjoy reading regular books. Unfortunately, most comic publishers no longer aim their titles at younger readers, which is a major reason why comic sales have been going so far downhill in recent years. CAA is the only comics publisher that actively reaches out to bring new readers into the comics market by using comics to promote reading to kids. For more information, you can visit our website at www.ideaship.com.

PACESETTER: You once published a comic called CAPTAIN AWARENESS. Can you tell us what that is about?

DD: The idea behind the character is that no *one* person is CAPTAIN AWARENESS; it's an inner powers that everyone possesses, but few people take the time to tap into it. Only Clark Kent can be Superman, but CAPTAIN AWARENESS can be *anyone*-male or female, young or old, African-American or Hispanic. The message the character promotes is that *everyone* has the potential to become a hero. You may not have super-powers or a colorful costume, but you *can* make a difference in life by doing the right thing. Today, more than ever, we have seen a lot of examples of this following 9/11.

PACESETTER: When did you come up with the idea for the book?

DD: I first conceived of this in the early 90's, when comics were undergoing their "dark and gritty" phase. Most of the super-heroes I had grown up with were becoming more violent, and I wanted to create a character that would have a positive impact on young readers. CAPTAIN AWARENESS was an updated version of a comic strip

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CAPTAIN AWARENESS
"ASSAULT ON CAMPUS"
KNOWLEDGE IS POWER!
BE AWARE!
AWADA
PREMIERE ISSUE
By D. DEANGELO with... BRENT ANDERSON · NORM BREYFOGLE · DICK GIORDANO · PHIL JIMENEZ · DAN JORGENS · JIMMY PALMIOTTI · GEORGE PEREZ · TRINA ROBBINS · ALEX ROSS · JOE RUBINSTEIN · MIKE WIERINGO ...and MORE!
A PORTION OF ALL PROFITS FROM THIS ISSUE WILL BE DONATED TO PROMOTE ASSAULT AWARENESS

THE POWER OF KNOWLEDGE IS ONE OF OUR MOST IMPORTANT ASSETS. WHENEVER THAT POWER IS THREATENED...
KNOWLEDGE IS POWER!
AWARENESS
APPEARS!
ENDOWED WITH SUPERHUMAN STRENGTH, SPEED, INVULNERABILITY, AND THE POWER OF FLIGHT, CAPTAIN AWARENESS DEFENDS SOCIETY AGAINST THE FORCES OF IGNORANCE AND FEAR!
IN TIMES OF DANGER, THOSE IN NEED ARE GIVEN THE POWER OF COSMIC AWARENESS... TRANSFORMING THEM INTO CAPTAIN AWARENESS!
CAPTAIN AWARENESS COULD BE ANYONE...
EVEN YOU!
CAPTAIN AWARENESS #1, p. 1

I produced for Stetson University's campus newspaper called *CAPTAIN STETSON.*

A student once asked me about using the strip to address real problems on campus, as opposed to just having CAPTAIN STETSON battle super-villains. I had been interested in doing a story about sexual assault ever since I read an article in the newspaper about a female student who had been raped on campus. It struck me that comics had tackled a number of serious issues such as drugs, alcoholism, and child abuse—but never rape. Obviously, it was a very sensitive issue, and mainstream comics had no doubt avoided addressing it for that reason. Ironically, the student who asked me about addressing such issues in the *CAPTAIN STETSON* strip turned out to be the girl who had been raped, and she encouraged me to do the story.

After I graduated from Stetson, I decided to take the idea and market it to schools on a national basis. Obviously, since I was no longer going to be marketing it solely to Stetson students, I had to change the CAPTAIN STETSON name and costume. Since the character's mission was to promote awareness of real-life problems like rape, I settled on the name CAPTAIN AWARENESS. My idea was to do a one-shot comic about date rape for schools, and if it turned out to be successful, I had hoped to do other comics focusing on different issues (drunk driving, suicide, gun control, etc.).

PACESETTER: How did George Pérez become involved with the project?

DD: I thought I might be able to also sell the book to comic shops if I could get an established artist to do the cover. I had seen artists donate work for a number of different charity-related comics, and this was for a very worthy cause, so I thought I would give it a shot.

George Pérez was the first artist I thought of approaching to do the cover. Besides the fact that I knew his name would help sell copies, George happened to be my personal favorite artist. He had done a number of charitable projects like the TEEN TITANS Drug Awareness books, which were a major influence in my desire to do this project. Also, because of the subject matter, I thought the book would appeal strongly to female readers-which is another largely-ignored audience in the comics industry-and George had handled many feminist issues sensitively in WONDER WOMAN, so I felt this would be right up his alley.

I first approached George at a Heroes Convention in Charlotte, NC, and gave him my proposal. This was shortly before he moved to Florida, and since I already lived there, he agreed to hook up with me to discuss it further once he had moved. When I approached George again at one of the first Mega-Cons, he was *very* enthusiastic about contributing to the project after having read my proposal.

PACESETTER: How long have you been a fan of George?

DD: I have been a fan of George Pérez, *the artist,* ever since his work on NEW TEEN TITANS with Marv Wolfman. I had previously seen George's

art in issues of FANTASTIC FOUR and AVENGERS and certainly admired it, but I never paid much attention to the names in the credit boxes in those days. TITANS was one of the first comics I became so impressed with that I went out of my way to buy it on a regular basis. I quickly began to recognize the name *George Pérez* and went out of my way to buy anything that had his name on it after that point. I have since bought back issues of George's earlier work as well.

In more recent years, I have become an even bigger fan of George Pérez, *the man.* George's support on CAPTAIN AWARENESS meant a great deal to me, and it goes way beyond just the artwork he contributed to the book. George allowed me to sit with him at local conventions and sell CAPTAIN AWARENESS at his table‹even though I had not been invited as a guest artist by the convention (which, in turn, resulted in my being invited on my own as a guest at future conventions)›and frequently takes the time to sign a few hundred copies of CAPTAIN AWARENESS to help me sell the book at shows when he is not a guest. What really impresses me about George is that he is just as great a person as he is an artist-and one look at his artwork will tell you the man is simply *awesome!*

PACESETTER: What is your favorite book or series by George and why?

DD: Well, my all-time favorite comic book series was the original Wolfman/Pérez run on NEW TEEN TITANS. I loved those characters so much, and I probably waited with anticipation for each issue of that series more than any other comic book.

However, I think George's best artwork was in CRISIS. While I did not have the love for the stories and characters as I did with TITANS, the art is simply mind-boggling! It blows me away that George was able to fit so many characters into that series without making the art appear too *crowded.* I often use George's art in that series for reference, and every time I look at it, I still see something there that I didn't notice before. It will be interesting to see if George can top his work on CRISIS with the upcoming JLA/AVENGERS. Perhaps that series will become my *new* favorite!

PACESETTER: CAPTAIN AWARENESS was almost never published. Can you tell how us how George helped you get back on track with the book? What happened?

DD: Initially, a local Rape Crisis Center had agreed to provide funding for the book and pay for copies to be distributed to schools in Central Florida. After I had already finished much of the artwork for the book and had settled on a cover design with George, the Center informed me that they would *not* be able to provide the funds to finance publication of the book after all. I was devastated and felt that it was the end of the project. It was doubly painful, because I then had to call up George to tell him to cancel the cover because the project was off. My dream of doing a comic with George Pérez had been shattered—so I *thought.*

To my amazement, George did *not* want to see the project die! He felt that if he became involved in the entire book beyond just doing the cover, that we could sell enough copies to the comics market to cover the cost of publication.

George was supposed to be doing inks for Rob Liefeld's HEROS REBORN revamp of AVENGERS, but that job fell through, so he offered to do full interior inks for CAPTAIN AWARENESS in addition to the cover art. I was so thrilled that there was *no way* I could refuse to finish the book at that point!

There were *many* other setbacks on the road to getting CAPTAIN AWARENESS published, including an auto accident that left me without full use of my drawing hand, and an unscrupulous printer who failed to get the book printed which resulted in my having to take it to another printer and the book shipping late. There were a number of instances when I thought the book would *never* get published and was prepared to give up on it, but something always seemed to come along to renew my hope, so I persevered.

Mostly, George's strong support for the book carried me through some tough times. *I'm doing a comic with George Pérez!* became like a mantra to me; as I would repeat it over and over to myself whenever I thought of giving up. It meant a lot that a legend like George Pérez-who had been my idol for years-thought so highly of CAPTAIN AWARENESS. I mean, if George felt that the book was too important to give up on, who was I to think otherwise? George sort of became like an angel on my shoulder, giving me the strength to stick with it to the end.

PACESETTER: How did other professional artists become involved with the project?

DD: Unfortunately, George was experiencing his own hardships with the publication of CRIMSON PLAGUE, which had put him in a financial hole for awhile. With much regret, he had to return the artwork to me after only inking a few pages, as he simply could not afford to donate any artwork at that point. It was a disappointment, but by this time, there was no way I was going to call it quits.

Since George had already inked a few pages, I thought I could get other artists to each ink a few pages as well. I had already gotten a number of artists to contribute pin-ups for the back of the book, so I did not have much trouble finding volunteers to do the inking. Soon, I found myself not only doing a comic with George Pérez, but with Brent Anderson, Norm Breyfogle, Colleen Doran, Dick Giordano, Dan Jurgens, Jimmy Palmiotti, Trina Robbins, Alex Ross, Joe Rubinstein, and Mike Wieringo! With George unable to do the cover, I brought his thumbnail design to Phil Jiminez, who seemed the logical choice to take over. I also managed to get a number of computer coloring studios to donate color for the book.

I think George felt that he had let me down by not being able to finish the book, but he still wound up helping me a lot in the long run. His name seemed to carry a lot of weight whenever I would approach another artist or colorist about contributing to the project. Inevitably, I would be asked, "Who else is involved?" and when I would mention George's name, they would say, "Okay, count me

in!" Because I was an unknown in the comics industry, I think the fact that someone with George's reputation was involved made some of the others feel more comfortable about taking a chance on working with me.

PACESETTER: Has CAPTAIN AWARENESS been successful?

DD: Yes and no. Thanks to all of the support I received from the comics industry-including the artists, colorists, Diamond Distribution, *Wizard*, *Comic Shop News*, and retailers who bought ad space-the sales to comic shops were enough to cover my expenses. However, I still regret that I did not have the funding to be able to distribute copies to schools and get the book into the hands of more students, as I had originally intended. There were at least a few rape awareness organizations across the country that bought copies and gave them away to schools in their area, and I got very good feedback from the schools that received them. I only wish the book could have reached a wider audience. Still, if we were able to make at least *one* student more aware and possibly prevent someone from getting assaulted because of it, then I guess it was all worth it.

Regardless of how well the book sold, I learned a lot from the experience, I made a lot of good friends in the comics industry like George, and the exposure I received from CAPTAIN AWARENESS helped me to get other work and eventually led to my hooking up with Cartoonists Across America. So, under those circumstances, I would definitely consider it a success.

PACESETTER: Any plans for future issues of CAPTAIN AWARENESS?

DD: Probably not with that particular title. After the first book was published, I asked George for advice on what sort of changes I could make to improve sales on future projects. He suggested re-vamping the character somewhat, since the name *CAPTAIN AWARENESS* sounded a little too educational, and therefore might be perceived as being boring or preachy by younger readers. I think the CAPTAIN AWARENESS title appealed better to the rape crisis centers and schools that I was originally hoping to sell the book to, but since I received more support from the comics market than I had expected, I wanted to come up with something that would appeal more to that audience as well.

I settled on the new name, MAJOR IMPACT. It works a lot better, because it sounds more dynamic; but at the same time, it still describes what the character represents, because it is about making an *impact* on people's lives. I also re-designed the costume, based on some suggestions made by George. The reaction to the new name and costume has been overwhelmingly supportive, so I think I am going in the right direction with the character.

MAJOR IMPACT recently debuted as a 4-page story for the Friends of Lulu STORYTIME anthology trade paperback. There is an online version of the same story with added color and computer animation from Orbit Comics at www.orbitcomics.com/majorimpact. *MAJOR IMPACT* also makes regular appearances in the WINGED TIGER comics published by Cartoonists Across America, and we are hoping to do an anthology book at some point with a regular MAJOR IMPACT strip.

Meanwhile, I continue to seek funding to do more books like CAPTAIN AWARENESS about different subjects. It's just a matter of finding a publisher or an organization that has both the desire and the funding to work with me on another project like that. After the difficulties I experienced with getting the first CAPTAIN AWARENESS book released, I would not want to start work on another one unless the proper funding was made available. I would like to see the next book receive better distribution to the schools, so copies can be made available to students, as I had intended for the first book.

PACESETTER: Do you have any copies of CAPTAIN AWARENESS available that the fans can order from you? If so, how can they do it?

DD: Yes, I still have copies available. I frequently sell them to rape crisis centers and on eBay (ID: 2dgraphics). Fans can also order copies directly from me for $3.95 (or $9.95 for autographed copies signed by myself, George, and some of the other artists) plus S&H. Ordering information can be found on my website at www.comics2u.com/capaware, or fans can contact me directly by e-mail at capaware@yahoo.com and by snail mail at 2-D Graphics, P.O. Box #243, DeLand, FL 32721 for more information.

PACESETTER: Thanks again, Danny. I wish you all the success with a comic benefiting a great cause like assault awareness.

DD: Thank *you* for giving me the opportunity to promote my work to George's many fans through PACESETTER!

MAYBE RICK IS RIGHT. MAYBE DENISE DOES WANT ME TO BE MORE AGGRESSIVE. BUT I CAN'T BELIEVE THAT WOMEN WOULD ACTUALLY WANT A GUY TO TREAT THEM THE WAY THAT RICK DOES.
HE JUST BLEW OFF DIANE LIKE SHE MEANT NOTHING!
I KNOW SHE REJECTED ME, BUT I HOPE SHE'S OKAY.
I WISH I ...HUH?
WHAT'S HAPPENING?! MY MIND AND BODY...
FILLING WITH INCREDIBLE POWER...
"It must take a lot of courage to go against the traditional male attitudes towards women..."
I DON'T BELIEVE IT!
I'M CAPTAIN AWARENESS!!
...some sort of hidden strength."

CAPTAIN AWARENESS #1, P. 11

WELCOME TO THE ULTRAVERSE

by Gary L. Beck

Winter, 1994. On my way to work at the mall, I made my usual stop at the bookstore to pick up some reading material. It was a small mall and some 4-hour shift dragged by, feeling more like 4 years. There was a natural gravitation to the comic stand, even though I rarely bought comics in a regular bookstore.

As I was swinging the rack, I noticed the unmistakable talents of George Pérez on the cover of a title I had never seen or heard of before that. The company struck me funny – Malibu. I thought I'd open it to see surfer heroes or something silly likes that. To be quite honest, in all of the years I had been collecting comics, I had maintained allegiance with DC and to some degree, Marvel. Simply because of the beautiful cover of BREAK-THRU, I had to pick it up.

To say I was amazed and astounded would be an oversimplification. The cover artwork was amazing! Quite frankly, it was what you would expect from Mr. Pérez. These strange characters were facing off with one another on the cover and in the center, young, agonized woman aflame. So noticeable were all of these vibrant characters that it took a moment to realize that there were other images lining the horizon, as though they were rocky cliffs in the background.

I wasn't really expecting to see his work on the inside. There have been numerous times where I've picked up a comic due to an artist only to be disappointed with the interiors. Not this time! As I skimmed the first few pages, I felt as if I'd stepped into an alternative universe. The ULTRAVERSE reveled in such interesting new, unique heroes. This title brought all of these heroes together in one power-packed story, illustrated as only Mr. Pérez could.

From the first page I was intrigued. As the cover opens, we're introduced to some lunar-obsessed man stepping off a tower to his death. Next we see a pilot intent on reaching Luna's surface in a 747. I had to read on to know what was going to happen. The instant suspense was too much of a rush, resulting in me buying this comic. I then turned the page, not even caring that I was skipping the second page.

Suspended above the city, a lithe young woman surrounded in a corona of scarlet radiation was screaming (a full-page tour de force). The look on her profiled face was that of sheer agony. Ever since I became hooked on Mr. Pérez's work in LOGAN'S RUN, I have been enthralled by his ability to show such clear emotion through facial expressions. The fact that he can display such strong feeling on a profile floored me! All the years that I've collected comics he's drawn, I've studied this ability to feebly integrate it into my own drawing style.

The next few pages began to unfold the dangers this glowing girl posed. Mr. Pérez's illustra-

I'M AFRAID SO.
PRIME, I REALLY DON'T HAVE TIME TO DISCUSS FASHION...
BUT THIS IS IMPORTANT! I WANT YOU TO JOIN MY GROUP... ULTRAFORCE! WE'RE GOING TO SHOW THE WORLD THAT ULTRAS CAN WORK TOGETHER AND--
I'M NOT INTERESTED.
BUT I THOUGHT YOU AND I-- WE WERE FRIENDS...
MAYBE WE ARE... KEVIN.
BUT I DON'T HAVE TIME TO JOIN SOME CLUB JUST BECAUSE A LITTLE BOY WANTS ME TO!
5

ULTRAFORCE #0B, p. 5

tions beautifully colored by Moose Baumann made this new reading experience phenomenal. I was introduced to a man trapped in a woman's body (Mantra), a naked man walking through a technological maze observing all of these events (Rex Mundi), a vampire eating some type of fleshy remains (Rune), and the Strangers, a truly eclectic mix of heroes.

The other characters were equally fascinating, inspiring me to go to my comic book store to investigate more of the Malibu line. After thumbing through several titles, I was pulled to the STRANGERS. I have always had a penchant for group titles like the JLA, JSA, TEEN TITANS, LSH, AVENGERS, etc. An artist who drew the ALL STAR SQUADRON, Rick Hoberg, was also drawing the STRANGERS.

This title was fantastic. The group especially excited me because they addressed Spectral's sexual orientation quite beautifully. They continued to develop his character and not marginalize him, unlike Marvel's handling of Northstar. Malibu's story telling seemed to be geared more for adult collectors, which was really appealing. It even prompted me to check out some of their other titles that were not part of the ULTRAVERSE.

When I saw that ULTRAFORCE was going to be drawn by George Pérez, I about wet myself with anticipation. I bought anything and everything I could to prepare for the first issue of this title. It was everything it was touted to be and more. The artwork was richly detailed and the stories were engaging. When he drew the crossover with the AVENGERS after Marvel bought Malibu, I had bittersweet feelings. The artwork was of course fantastic, but the stories were starting to feel more like Marvel comics. The edge wasn't there and a little over a year later, ULTRA-FORCE and most of the Malibu titles were non-existent.

Ever since my first outing from DC and Marvel, I have continued to buy independent comics. Some of the most incredible stories and artwork can be found in these titles. My tried-and-true titles still have my support; however, when I want some gritty, cutting-edge reading I look to independent titles. I can say with total honesty that had it not been for Mr. Pérez's work on BREAK-THRU, I truly don't think I would be reading some of the titles I currently pick up. It's because of my love of his work that I've had whole new universes open up for me.

BREAK-THRU #2, p. 34

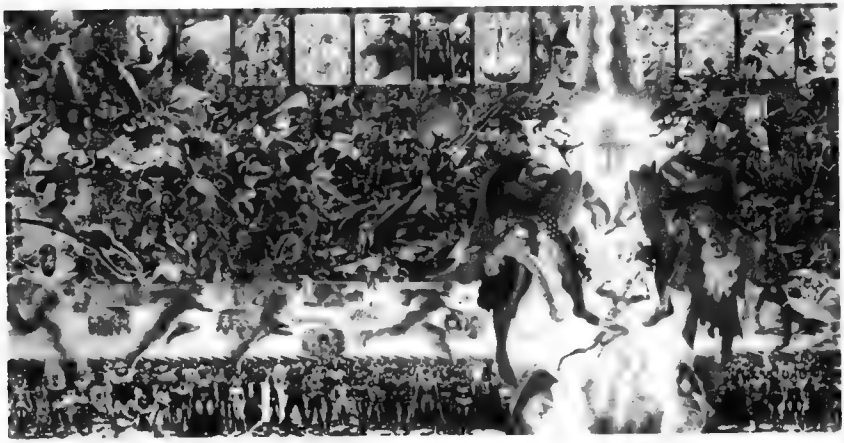
OH, WOW! I'VE GOT SOME, TOO!
STRANGERS-- YOU'VE GOT TO HELP ME WITH THIS!
WE ALL HAVE TO HELP EACH OTHER. WHEN WE SPLIT INTO FACTIONS, WE NEARLY KILLED OURSELVES-- AND THE EARTH.
WHEN THE FACTIONS CAME TOGETHER, WE WON.
AND NOW THE FACTIONS SHARE THE LEGACY OF THAT VICTORY.
HOW ABOUT YOU, PROTOTYPE? YOU OKAY? ANY AFTER-EFFECTS?
I'M FINE, OKAY? NOTHING HAPPENED TO ME!
EXCEPT FOR THOSE WEIRD WORDS THAT KEEP SHOOTING THROUGH MY HEAD!
BUT DAMNED IF I'M GONNA TELL ANYBODY ELSE ABOUT THAT!

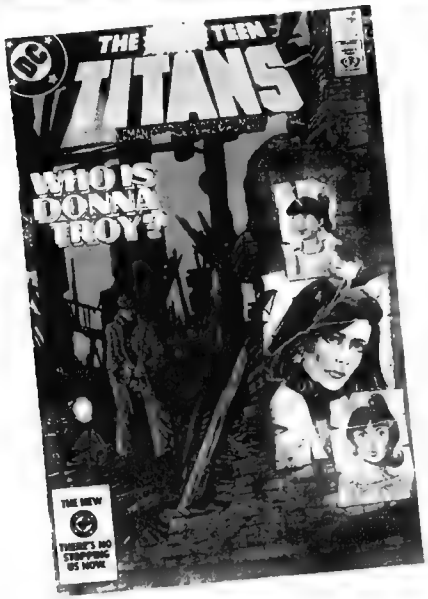
Some Responses to Last Issue's Question:
What's Your One Single Most Favorite Comic Drawn by George and Why?

My favorite would have to be the CRISIS ON INFINITE EARTHS Hardcover.

The reason it's my favorite is the sheer magnitude of the work. The fact that he could draw so many characters, locations and time periods and get every single one exactly perfect amazes me. It's truly a remarkable piece of work. I don't think any other comic creator has come close to something as incredible as this volume. There are lots of artists who are good at expressions or details or groups or period pieces, but none of them can match George in all areas as a whole.

Scott Bierworth
kamandi@tampabay.rr.com





I thought I might as well reply to this, as I seem to have sent you so much stuff over the past two weeks. It was a tough choice especially considering George's run on my favorite Wonder Woman, but single favorite issue would have to go to THE NEW TEEN TITANS #38 "Who is Donna Troy"

I think mainly because it was the first story of this type that I had really read. The art was stunning, but this issue instead of being battle scenes George was dealing with human emotion and response. A lot of facial gestures. It really set the tone of the story - I don't think many other artists could manage to do this as well.

By the way second choice would have been the New Teen Titans #50. Favorite cover is Avengers (series one) # 181.

Regards
Michael Rudolph

In thinking about George Pérez, the word "awesome" comes to mind. The man and the artist are both a true inspirations.

I still remember the issue in which George Pérez's art changed completely. It was NEW TEEN TITANS #34. His art seemed so different, and beautiful, at the same time. It was as if his art style had been completely reborn! Then George even started writing comics!

It was after NEW TEEN TITANS #34 that his art with all his unique artistic elements that I loved before about his art (still intact), began to shine even brighter. His proportions, group scenes, his rock drawings, shadows, and or course his great attention to detail, which I will love the most, now seemed new and fresh.

Carlos Pico
tito77@yahoo.com

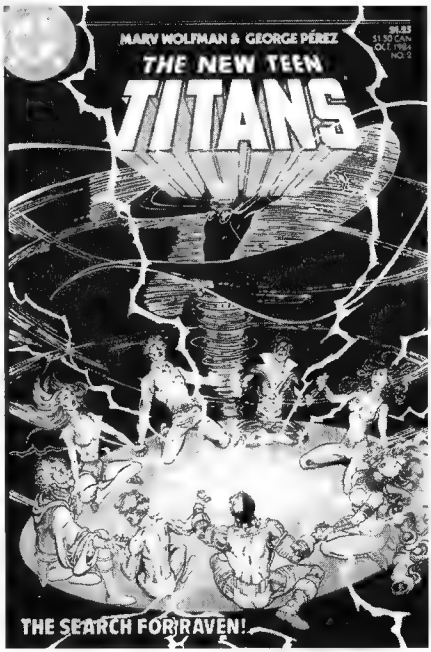
First off, any issue that George Pérez inked his own work is a masterpiece. George's is one of the few artists out there whose artwork is diminished when someone else does the inking. I find it hard to find the same excitement for his work, when other artists are inkers, because his detailed vision seems to suffer.

With out seeking out back issues for reference, the first comic that pops into mind would be NEW TEEN TITANS #2 (Baxter edition). Not only is the story completely engulfing, but when the story line takes us to Azarath, we get a completely new look at George's artwork. What is shown is a more detailed penciled artwork that up until then had never been shown in comics. I remembér this issue taking extra time to be published but it was well worth the wait. The return of Kid Flash and Frances Kane we're wonderful additions to the issue. I believe that is was also the last issue of New Teen Titans that was inked by Pérez, which is what caused me to appreciate his own inking.

I look forward to the JLA/Avengers mini-series, because I know that those issues will become instant classics. Some of the artwork that I have seen are absolutely incredible and show what a true master he is in the comic world.

Here's to George and his much success.

Mark Tillson
rivaslg@earthlink.net



INTERVIEW WITH GERARD JONES

PACESETTER: Thanks for taking time out of your busy schedule to answer a few questions for PACESETTER. Why don't you give George's fans a little background about yourself? Where you are from? How long have you been involved in comics?

GG: I was writing for the National Lampoon, the Realist, and other magazines in the mid-'80s, and then my friend Will Jacobs and I brought out a history of modern comics called "The Comic Book Heroes." That, plus the Lampoon work, got some comics editors interested in us, and in 1987 Malibu brought out the first issue of our TROUBLE WITH GIRLS. I kept writing comics regularly until 1995, then did some sporadic work before getting out of the field completely in the late '90s.

PACESETTER: How did you become one of the founding fathers of the Ultraverse?

GG: Since I'd been working with Malibu from their first launch, and then I'd gone on to write a lot of superhero comics for Marvel and DC, I guess I was a natural to be invited to participate.

ULTRAFORCE #0 Cover

PACESETTER: What was it like working with George?

GG: It was always easy and gratifying. The one thing I had to remember was not to write too much action on every page. George told me he gets that a lot—because he's famous for fitting a lot of panels on a page, writers tend to overplot for him. What he prefers is taking a normally dense plot, what most artists would do as five panels or so, and splitting it into smaller beats.

PACESETTER: Were you fan of George's work before you work with him at Malibu?

GG: When I first started getting back into comics as an adult, after having put them down in my teens, one of the series I enjoyed most was the TEEN TITANS by George and Marv.

PACESETTER: What was your favorite issue at Malibu Comics that you got to work on with George?

GG: I loved the way he did our final Ultraforce issue. Number 6, I guess it was. I felt like we were finally in synch at that point. It's too bad we didn't get to work together again.

PACESETTER: What do you like most about George's work? What do you feel is his biggest strength?

GG: I always loved George's control, detail, and clever storytelling. He has a great sense for taking one action and splitting it into smaller moments that increase the effectiveness of the whole.

PACESETTER: Do you think it was the beginning of the end when Marvel bought Malibu? What is your opinion why Malibu is still not around?

GG: It's almost truer to say it WAS the end. I think Marvel wanted Malibu's production facilities more than its creative properties. As the business collapsed and Marvel cancelled titles in huge numbers, the Malibu acquisitions were doomed.

PACESETTER: Did you ever have any say in the direction of the ULTRAFORCE cartoon?

GG: No. Although Malibu started the ball rolling, and probably would have involved me, everything had been sold to Marvel by the time the show was being made. I've talked to people at Dic animation who felt they didn't have much say either—it was a very Marvel-run project.

PACESETTER: Who was your favorite ULTRAFORCE character? Why?

GG: My favorite will always be Prime, I think. I love the idea of the kid having to pretend to be an adult, and it was so much fun developing the series with Len and Norm.

PACESETTER: According to the PULSE comic web site, Marvel has announced a motion picture will be made starring Prime. Will you have any input in this movie, since you created the character?

GG: Nope.

PACESETTER: I haven't seen much of your work of late in comics, are you still writing any comics? If so what are you writing these days?

GG: I'm writing books now. My latest is called "Killing Monsters." I'm working on another one, dealing with comics history, tentatively called "Men of Tomorrow." My last original comics work was the Pokemon newspaper strip for Cre-

ators Syndicate. I'm still helping Viz Comics adapted Japanese properties to the English-speaking market, though.

PACESETTER: Of all your work in comics, what body of work are you most proud of? Least proud of, and why?

GG: THE TROUBLE WITH GIRLS was the first and will always be the closest to my heart. It was the most spontaneous and unique of all of them. I'm also proud of PRIME for its heart and energy, THE SHADOW STRIKES for the quality of story-telling, MOSAIC for taking chances and making up new things (although when it was cancelled it hadn't yet come together as well as I wanted), and THE ELONGATED MAN for its care and charm. The biggest embarrassment and disappointment for me was GREEN LANTERN, especially the last year and a half. It was a case of never getting my vision in synch with the editors', refusing to bow out gracefully, and stubbornly hanging in doing lousy work.

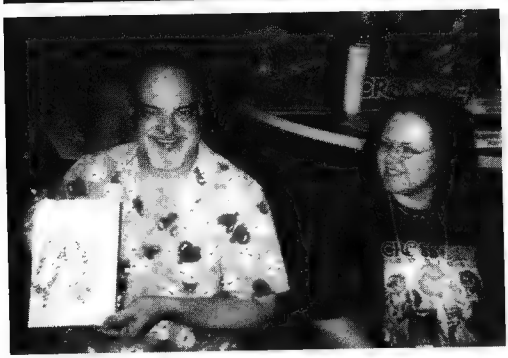
PACESETTER: Gerard I wish you and your family all the best, and thanks for taking time out for this interview.

GG: Thanks! Good luck.

ULTRAFORCE #0B Cover

ULTRAFORCE #0A Cover

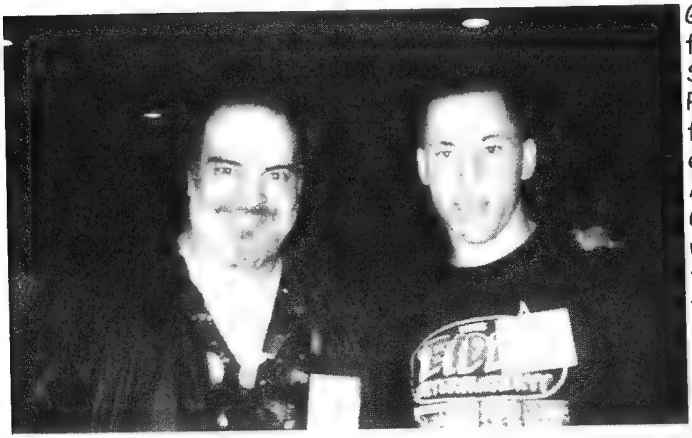
PHOTO GALLERY



George and Colorist Laura DePuy of CrossGen at the Mega Con 2002

We need photos for future issues. So, if you have any photos of The Maestro, please submit them, and you'll get the usual perks!

George with fan Ed Riordan photo from Mega Con



George with fan Gary Smith at Philly Con from the early '90s. According to Gary, "He was in a rush to get home to his wife, but the gentleman he is, he stopped for a photo."

"I-BOT, THEREFORE I AM!"

by Bobby Nash

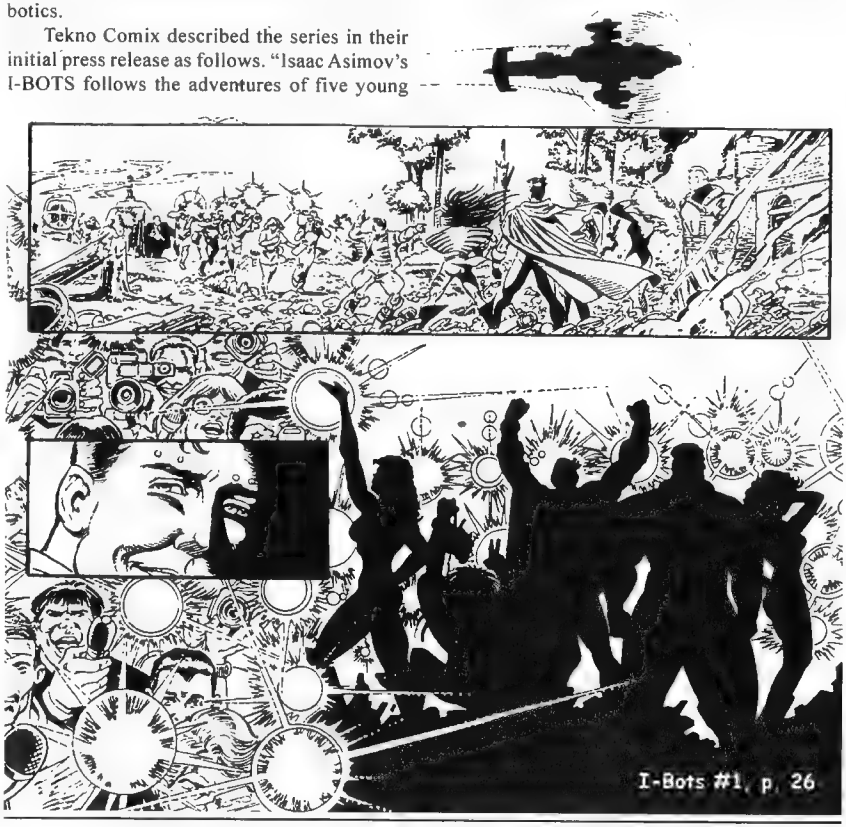
In 1995, fledgling start up publisher, Tekno Comix launched their core titles. Part of the deal was Neil Gaiman's LADY JUSTICE, TEKNOPHAGE, and MR. HERO: THE NEWMATIC MAN; John Jakes' MULLKON EMPIRE; Leonard Nimoy's PRIMORTALS; Mickey Spillane's MIKE DANGER; Gene Roddenberry's XANDER IN LOST UNIVERSE; and Isaac Asimov's I-BOTS.

It is this last entrant that we discuss today. The concept for I-BOTS was created by Isaac Asimov, the Russian born writer whose career spanned decades, beginning with his first published work in 1941, NIGHTFALL, until his death in 1992. Asimov, the Dean of Science Fiction Writers, is most widely known for his 1950 tale, I, ROBOT. In this collection of short stories, Asimov established the Three Laws of Robotics.

Tekno Comix described the series in their initial press release as follows. "Isaac Asimov's I-BOTS follows the adventures of five young android heroes hunted by the evil forces that created them, and adored by a public that worships them. Bound by the Three Laws of Robotics, they find themselves forced to defend a world they don't understand. Are they truly heroes of the people or are they just pawns in the schemes of evil men? After spoiling a bold kidnapping, the I-BOTS begin to discover the conspiratorial forces shaping their destiny. They follow the trail back to World Tech, the shadowy mega-corporation that spawned them, and there a violent confrontation leads to more clues about the true nature of the I BOTS."

The Three Laws of Robotics as developed by Asimov are:

1 A robot may not injure a human being, or, through inaction, allow a human being to come to harm.



2 A robot must obey the orders given it by human beings, except where such orders would conflict with the First Law.

3 A robot must protect its own existence as long as such protection does not conflict with the First or Second law.

It was this basic tenant, that Howard Chaykin (creative development), Steven Grant (scripter), George Pérez, Jose Delbo, Brian Kong, Art Nichols, Pat Broderick, and Gil Kane (pencilers), Josef Rubinstein, Mike Witherby, Tom Christopher, and Rodney Ramos (inkers) to create the world of the I-BOTS for 7 issues.

The I -BOTS series took the 3 Laws and applied those to robotic (albeit human-looking) super heroes, thrust into a world that immediately made celebrities out of them. Psy-4 lead a group that featured Killaine, Stonewall, Itazura, and Radiant as they became world-famous super heroes. The series put the title characters through many of the usual comic book series paces. Members left and rejoined the group, there was an evil conspiracy, and dealing with the police and media were no picnic for our heroes, either. Throw in their non-corporeal creator, Dr. Robilard, and their press secretary, Gregson Silver, and you have the makings of a slam-bang comic. Adding in George Pérez's detailed pencils and flair for dramatic pacing and storytelling and you have a comic that's well worth a read.

Tekno Comix, as a publisher, did not last much longer than that point, but the stories live on in back issues bins at your local comic shop.

I-BOTS Promo Art

The MALIBU Checklist

An ongoing project undertaken by PACESETTER: The George Pérez Magazine. *All corrections, suggestions, and additions welcome!*

Legend: (A) = Pencils and Inks, (P) = Pencils, (I) = Inks, (W) = Writer, (PL) = Co-Plotter, (CP) = Cover Pencils, (CI) = Cover Inks, (CA) = Cover Pencils and Inks, (LO) = Layouts

MALIBU COMICS

ALL NEW EXILES
volume two
All New Exile #1 (rep; IIn)
All New Exile #2 (box; CA)

BREAK-THRU
Break-Thru 1 (CA, IP)
Break-Thru 2 (CA, IP)

CODENAME: FIREARM
Codename: Firearm #0 (CA)

GODWHEEL
Godwheel 3 (IP)
Godwheel 3 (Alt Cover) (CA, IP)
Godwheel: Wheel of Thunder Collection (CA, IP)

HARDCASE
Hardcase #8 (IA)
Hardcase #20 (CI)
Hardcase Ashcan (IA)

MANTRA
volume two
Mantra #2 (box; CA)
Mantra Giant Size #1 (IA)

MALIBU Checklist

NIGHTMAN
volume 2
Nightman #2 (box; CA)

13 ASSASSINS
13 Assassins #4 (design)
13 Assassins #5 (design)

ULTRAFORCE
Ultraforce Ashcan (CA, IP)
Ultraforce #0a (CA, IP)
Ultraforce #0b (CA, IP)
Ultraforce #0 (CA, IP)
Ultraforce #1 (CA, IP)

ULTRAFORCE (Foil)
Ultraforce #1 (Hologram) (CA, IP)
Ultraforce #2 (CA, IP)
Ultraforce #2 (alternate) (CA, IP)
Ultraforce 3 (CA, IP)
Ultraforce 4 (CA, IP)
Ultraforce 5 (CA, IP)
Ultraforce 6 (CA, IP)
Ultraforce 7 (CA)
Ultraforce 8 (CA)
Ultraforce 9 (CA)
Ultraforce 10 (CA)
Volume 2 Ultraforce 1 (CI)
Ultraforce 2 (CI)
Ultraforce 3 (CI)
Ultraforce 4 (CI)
Ultraforce 5 (CI)
Ultraforce 6 (CI)
Ultraforce 7 (CI)
Ultraforce Infinity (IA)
Ultraforce Infinity (Painted Cover) (IA)

MALIBU Checklist

Ultraforce/ Spider-Man 1a (CI)
Ultraforce/ Spider-Man 1b (CP)
Ultraforce/Avengers Prelude 1 (CA)
Ultraforce/Avengers #1 (CA, IA)

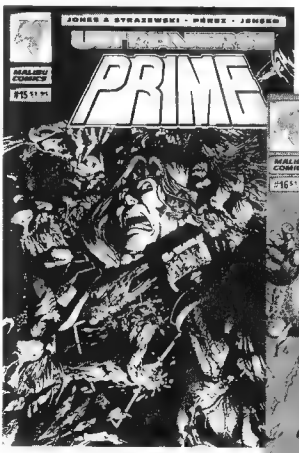
ULTRAVERSE
Ultraverse Origins #1 (IA)
Ultraverse Origins #1 (silver) (IA)
Ultraverse Origins #1 (fold-out) (IA)
Ultraverse: Year Two #1 (rep; IA)

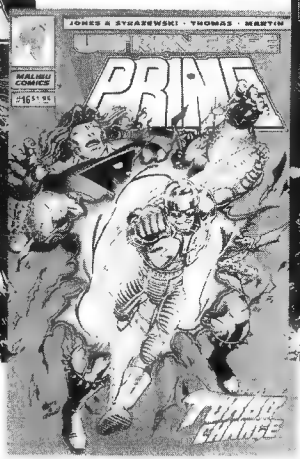
WARHAWKS
Warhawks #4 (design)
Warhawks #5 (design)
Warhawks #6 (design)

ULTRAFORCE TOYS

Topaz, Ghoul , Atalon
Action Figures Designed by George

Breakthru Promo Card





"BREAKNECK BLVD."

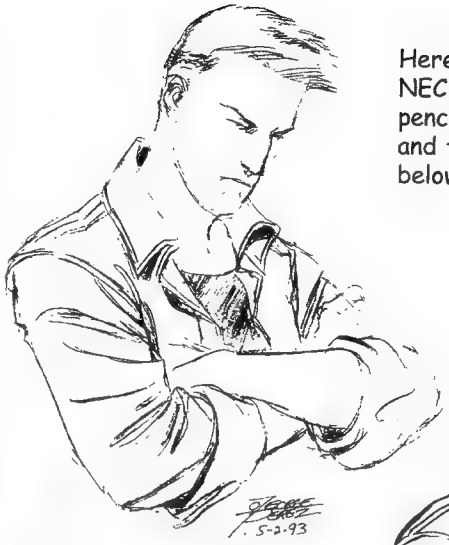
by Tim Markin

The Kansas City Comicon was a three day affair that weekend in May of 1993 and I was appearing as a guest to hawk my recently published comic book, HAZARD! The book featured the debut of BREAKNECK BLVD, a series I had worked hard to get into print. (My co-publisher on HAZARD! was a young kid who, the less is said of, the better.) Accompanying me at the con (along with the unmentionable co-publisher) was Jeremy Mace, a recent acquaintance who was trying to start up a new publishing outfit, MotioN Comics; Jeremy was there to look for local talent. Among the featured guests that weekend in Kansas City were the legendary Dick Giordano and the ever-gracious George Pérez.

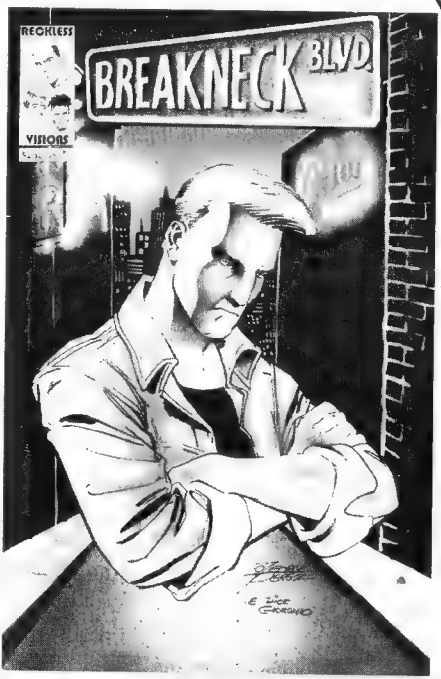
On Friday, George's table was situated next to hot artist-du jour Brandon Peterson, whose work had just appeared in UNCANNY X-MEN #300 (who, needless to say, was mobbed by drooling fanboys and Marvel Zombies). Knowing that Peterson would not be appearing the following day, I asked the con organizer, my friend Mike Worley, if MotioN Comics could secure the table next to George for the rest of the show following Peterson's appearance. Fellow Pérez fan Jeremy was delighted by this and being seated next to George did raise MotioN Comics (and HAZARD!'s) profile a bit.

For myself, I had George sign ASTONISHING TALES #25, his first recognized pro work; AVENGERS #196, which featured an awesome TASKMASTER cover that grabbed me by the throat when I saw it on the newsstand in 1980; and a Spanish language version of CRISIS ON INFINITE EARTHS #1. Being seated next to George (in his ever-present Hawaiian shirt) gave me the chance to talk about his 1970s work, which I loved as a kid, particularly his 1977-78 run on FANTASTIC FOUR. Stories featuring The Impossible Man, Tigra, The Salem Seven, and Reed Richards stranded in the Negative Zone still stand out in my mind, 25 years later.

For $25, George would do a pencil sketch, donating the money to charity, so Jeremy got the idea to have him do a sketch we could use as a cover to a future MotioN Comics issue. It was decided the sketch would be of Urban Angst, the lead character of the recently published BREAKNECK BLVD. After completing a very nice sketch of Urban, George suggested I ask Dick Giordano to ink it. Imagine asking a comics legend who doesn't know you from Adam to ink a convention sketch (for free, no less)...and he agrees! I sent the sketch to Dick's studio and within three weeks, I had the finished piece in my trembling hand. The first issue of my first ongoing series, BREAKNECK BLVD, would feature a cover by the classic art team of Pérez & Giordano! MotioN Comics artist Darren Brady airbrushed the drawing, creating a background and the logo that appeared on the final cover, which looked quite striking on the comic store shelf. The book itself eventually appeared in the Overstreet Price Guide, noting the Pérez & Giordano cover. This to me, is a career in comics coming full circle: my first published work appeared in an issue of DIAL H FOR HERO, which featured a Pérez cover and my first pro work featured a Pérez cover. Dreams do come true.



Here we get to see the BREAKNECK breakdowns from George's pencils, then Dick Giordano's inks, and finally the completed cover below.



Want to Have YOUR ARTICLE in a Future Issue? Contributors Always Needed!

Articles, Artwork, Fan Art, Trivia, Photos, News, Checklist Assistance, etc...

Yusuf Madhiya

I N D I A

When Tony Lorenz agreed to let me write this article, I became uncontrollably happy, and who wouldn't? Living in India, I'm one of the millions of George Pérez fans worldwide. George is one those rare comic illustrator who is recognized and respected everywhere in the world. Like many, I "discovered" Pérez during my school days (back in late 80s). Actually I wasn't into DC comics at that time. My diet of books had been Phantom (published locally) and books like Superman & Spider-Man were a no-no. One day, I was searching for some old National Geographic in American Book Center. There, quite accidentally, I saw a pile of books lying unattended with characters full of flashy costumes & colors. Curious, I took up one book and was dazzled by the art inside. I still remember that spectacular sight of Cyborg & Starfire blasting away of what was "Titan's Tower" (It was TALES OF THE TEEN TITANS # 64). That piece of art was so incredible that it felt as if I just woke up from sleep and one of the first thoughts that crossed my mind was,"Now *this* is the art." I hurriedly picked up the book and that was my first brush up with DC comics (or any other for that matter).

DO IT LOBAN AN I'LL TRADE YOU 'N FOR ONE A CAPTAIN MARVEL'S CREW..
HAD TO KEEP BUSHWHY' MYSELF
HAD TO PROVE THERE WAS MORE TO ME THAN A METAL SMELL
BOOM
YOU'RE LOOKIN' LIKE I RIPPED MY CAPACI-TORS.
GONNA MAKE IT FEEL STRONGER NOW..

Back in 80's and early 90's, DC comics (or Marvel) were unavailable in India and whatever *was* available were back-issues. One of the titles I picked up was an old JLA book and there was an ad for CRISIS series inside (It was actually a front & back cover for CRISIS #1) I almost died in frustration at the thought of not possessing that book. Anyone would agree that it is one of the top ten images of all time.

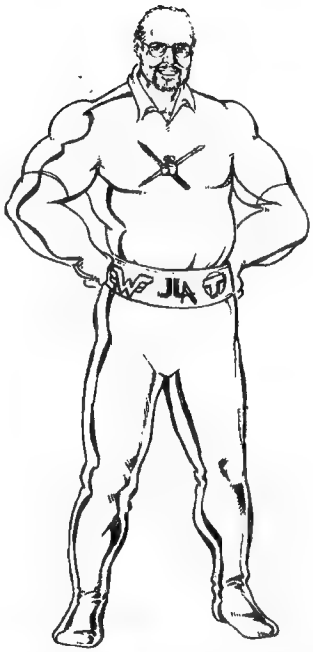
But Titan books were what made me a die-hard Pérez fan. Soon, I started searching various libraries around the city and found some amazing titles like "Who is Donna Troy," "Judas Contract" and the rest of the Trigon saga, not in good condition, but I enjoyed them nonetheless. In fact, I became so engrossed in Pérez's art that I tried my hand at it. God only knows how many times I have traced, redrawn or tried to draw that Cyborg/ Starfire scene.

When I reached college, internet era had just begun and it allowed me to interact with many DC comic or Pérez fans in India as well as outside. I was amazed to learn that there are so many of them. One of whom, Vikas Gupta, residing in Delhi at that time and later moved to U.S., had an unbelievable collection of Pérez related comics and he was more than glad to learn that I was a Pérez fan too. It was from his collection that I read several old FANTASTIC

FOUR and AVENGERS issues, and he still has Pérez's complete run on JLA.

I think the special thing about Pérez's art is that his characters don't just act like 2-D dummies as if they are always posing for some snap shot. Their faces show tremendous emotion. Just like a good film director is able to extract quality work from his artists, Pérez is able to transform 'also-ran' characters to contenders. Case in point: WONDER WOMAN. It is safe to say that WW's history can be categorized into Pre-Pérez era and Post-Pérez era. Not just because of her new origin, but because Pérez's work on the title was of such a scale that it set a benchmark for other creators to follow.

What is it about Pérez that commands respect among his peers and fans alike? His consistently solid artwork? His storytelling skills? His modesty? Well... yes to all. The very idea of George gracing the pages of upcoming JLA/Avengers has excited me about something which would otherwise have been just another cross- company book. Unfortunately, living so far away from the U.S., I may never get a chance to meet George, but I take this opportunity to wish him all the best for the golden years yet to come.



Art by Yusuf Madhiya: "Super George"

IT'S FUNNY, FROM NOT HAVING ANY OTHER PARENTS, NOW I HAVE SO MANY. HIPPOLYTE, THE EVANSES AND YOU
I KNOW YOU LOVED ME. I KNOW YOU WERE DYING AND COULDN'T KEEP ME. RAY EVANS LOVED ME, TOO.
AND NOW, MOMMA-- I MET SOMEONE ELSE WHO ALSO LOVES ME. I'M GOING TO MAKE MY OWN FAMILY, MOMMA.
FAMILIES BELONG TOGETHER, MOMMA-- AND NOW THAT I'VE FOUND YOU, YOU'LL BE WITH ME FOREVER.
SO MANY FAMILIES NOW, AND SO MANY FRIENDS WHO ARE ALSO MY FAMILY.
DICK... THANK YOU FOR BRINGING ME HERE.
ONE LAST THING. I HAVE SOMETHING ELSE FOR YOU.
UNCLE MAX INSISTED ON FIXING THE DOLL YOUR MOTHER HAD GIVEN YOU.
OH, DICK... I...
...I THINK I'M GOING TO CRY...

INTERVIEW WITH GEORGE PÉREZ

PACESETTER: Hi George, welcome to the first issue of the newly named magazine, PACESETTER (formerly the GEORGE PÉREZ NEWSLETTER). This issue focuses on your independent work over the years. During the early 1990s, you started doing a lot more indy comic work; what was the reason for that?

GPz: Well, you have to remember that this was the height of the big boom, and comics publishers were popping up at an incredibly accelerated rate, all hoping to be the next Image Comics. Some, like Malibu and Tekno, were financially more ambitious, while several others were not much more than small press books, which were also having a surge in sales at the time. The money being thrown about was incredible, and offers were coming in by the truckload. For me, it started when I inked JURASSIC PARK over the late Gil Kane for Topps Comics. I was replacing John Byrne who was originally set to ink the movie adaptation, but for whatever reason opted out. Since John's legal rep at the time was Harris Miller, who also represented Gil and writer Walt Simonson, I agreed to let Harris negotiate the contract for me as well. It was the first time I'd ever had an agent, but times were so different then.

RETURN TO JURASSIC PARK
#9, p. 12

JURASSIC PARK
#3 Cover

PACESETTER: Did you initiate the contact with the various publishers, or did they?

GPz: It was Harris who brokered the deals with Malibu (which needed new titles after splintering with Image) and Tekno, although the publishers did make overtures as well. In the case of the smaller publishers, I was mostly just doing covers for them and those deals I handled on my own. Some paid competitive rates, but many couldn't afford that and I did it both to support the independent movement and to get to draw even more characters.

PACESETTER: What was the biggest difference between working for the big boys (Marvel and DC) and working for the smaller publishers?

GPz: Quite obviously, it was the fact that I didn't grow up with these new characters. Everything was all so new. Initially, that was what made it so exhilarating. In the end, though, it may have also been

CHAMPIONS CLASSIC ENEMIES Cover

the cause of my final dissatisfaction.

PACESETTER: Was there any advantage working for the smaller companies over the bigger ones? More freedom?

GPz: Not really. The deadlines were there. You still had to get the grunt work done. The only real difference was the pay scale.

PACESETTER: How was the pay compared to Marvel or DC?

GPz: Oh, the money Malibu and Tekno were offering was incredible, in some cases almost four times my regular rates at Marvel or DC. As I said, these were heady times. Of course the high page rates became moot when I started to slow down and barely managed to get three pages done in a week. I was drawing the series ULTRAFORCE for Malibu and would later draw I-BOTS for Tekno. In the case of the former, I began to feel that it really wasn't much more than a variation on the AVENGERS or JLA with the newer characters seeming like mere variations of existing Marvel and DC characters. After a while, I just missed drawing the real thing. I-BOTS was strictly a paycheck. I never really got into those characters at all. I tried my best, and as I look back on some of those issues I can be proud of much of the craft I put into it, but my heart definitely wasn't in it, at least not after the first few issues.

PACESETTER: Of all the indy publishers that you worked for, which one did you enjoy working for the most? Why?

GPz: I guess that it would have to be Topps because of the opportunity it gave me to work with Gil Kane. Editor Jim Salicrup, whom I've known since I started in the business, was great to work with and he even let me ink a Steve Ditko cover for JACK KIRBY'S SECRET CITY. Kane and Ditko. I was in fanboy heaven. If you count the "Heavy Hitters" imprint as an indy, I loved working with Peter David on SACHS & VIOLENS immensely, even though I had trouble keeping the schedule after the first two issues. The subject matter really excited me on that one.

PACESETTER: Were there things that you learned from inking Gil Kane's pencils?

GPz: My God, yes! His sense of design, the grace of his characters, the way he handles foliage and

CHAMPIONS CLASSIC #1 Cover

dinosaurs. All these things I lapped up like a sponge. He was one of comics' greatest.

PACESETTER: How much input on these new characters (Malibu, Tekno, etc.) did you have? And what kind of input did you have in general?

GPz: Not very much, really. I designed some characters, like Topaz and Pixx for ULTRAFORCE, but the designs for I-BOTS were revisions of designs already provided by Howard Chaykin. Beyond that, my contributions were limited to storytelling flourishes.

PACESETTER: How come you really didn't do much indy work in the big indy comic explosion in the 1980s?

GPz: Bad timing. The guys at Image wanted me to be on the ground floor of their new company, but I had neither the financial resources, nor any real creative ideas to make it work. By the time I came up with CRIMSON PLAGUE, the boom was long over. Had I sat down and worked seriously worked out a concept when Image made their overtures, I might have made some good money. Instead, I waited too long and nearly lost my shirt. A financial wizard I'm not.

PACESETTER: Overall all how do you feel about your indy work over the years? What are you most proud of? What are you least proud of? Why?

GPz: As I said earlier, I think I did some technically good work on ULTRAFORCE and I-BOTS in the beginning and, had the artwork featured characters from DC or Marvel, those books might be considered fan favorites today. In fact, Al Vey's inks on ULTRAFORCE is why I wanted him to ink my return run on THE AVENGERS. I especially liked most of the covers I did for all the companies I worked with then. I also enjoyed working with people like Hank Kanalz, Jim Chambers (editor at Tekno), Jim Salicrup and Ronn Stern (artist and co-creator of AA2's AGONY ACRES). However, much of the stuff I think was less than stellar, despite the high pay. I learned a valuable lesson about myself. I can't just do it for the money. I need to really have an interest in what I'm doing. My deadline problems were really at their worst then and it would be a couple of years before I would get back on track with TEEN TITANS (for which Dan Jurgens and Editor Eddie Berganza had to overcome resistance from DC in hiring me) and THE AVENGERS (thanks to Ralph Macchio).

Unused cover for THE DARK

JACK KIRBY'S SECRET CITY SAGA #4 Cover
Penciled by Steve Ditko

PACESETTER: I really think that people focus too much on your more famous work, missing out on some really rare gems that you have produced over the years.

GPz: Thanks, I appreciate that. You never know what will become one fan's fave, and I'm always grateful when someone asks me to sign even the most obscure books—even if I personally had bad experiences drawing it. It's the effect, not the cause, that matters in the end, I guess.

PACESETTER: George, once again, thanks for taking the time out for your fans; we all look forward to your work on AVENGERS/JLA and your new CrossGen book, SOLUS.

GEORGE PÉREZ GALLERY

You've made it this far... and finally we have one of our most popular features: the Gallery! We love being able to showcase some of George's rare, unpublished, and popular pieces of art. Enjoy!

This illustration appeared in a short story anthology CRAWLING FROM THE WRECKAGE by Clifford Lawrence Meth, published in 1996 by Aardwolf Publishing. The specific story was "The Case of the Dying Corporate Workers (Starring the Legion of Dysfunctional Heroes)"

RICH BUCKLER & GEORGE PEREZ
Here are George's inks over Rich Buckler's pencils on FOREVER WARRIOR

George was supposed to draw a book written by Kurt Busiek for Gorilla Comics; one page was drawn.

Shown here are the pencil breakdowns for TSR's INTRUDER #4

Here's a character drawing of Atalon. Check out the following page for another version of him.

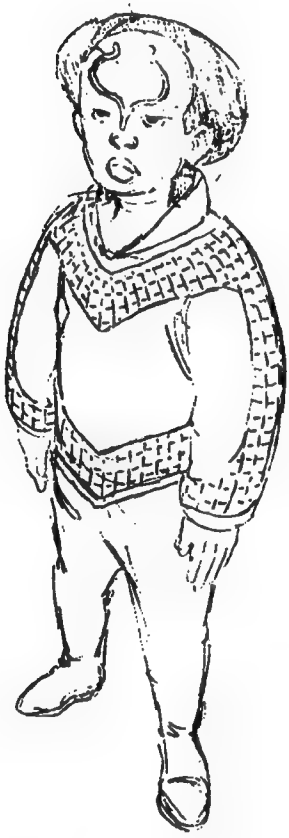
George drew 279 interior pages for Malibu Comics.

Here's another character design for Atalon... note the crown!

George drew a cover for a story called "The Mime" for Pacific Comics; the story was never completed.

Character designs for Radu from "Space Cases" check more character designs from this proposed series on the next page!

Here are two more designs for "Space Cases"



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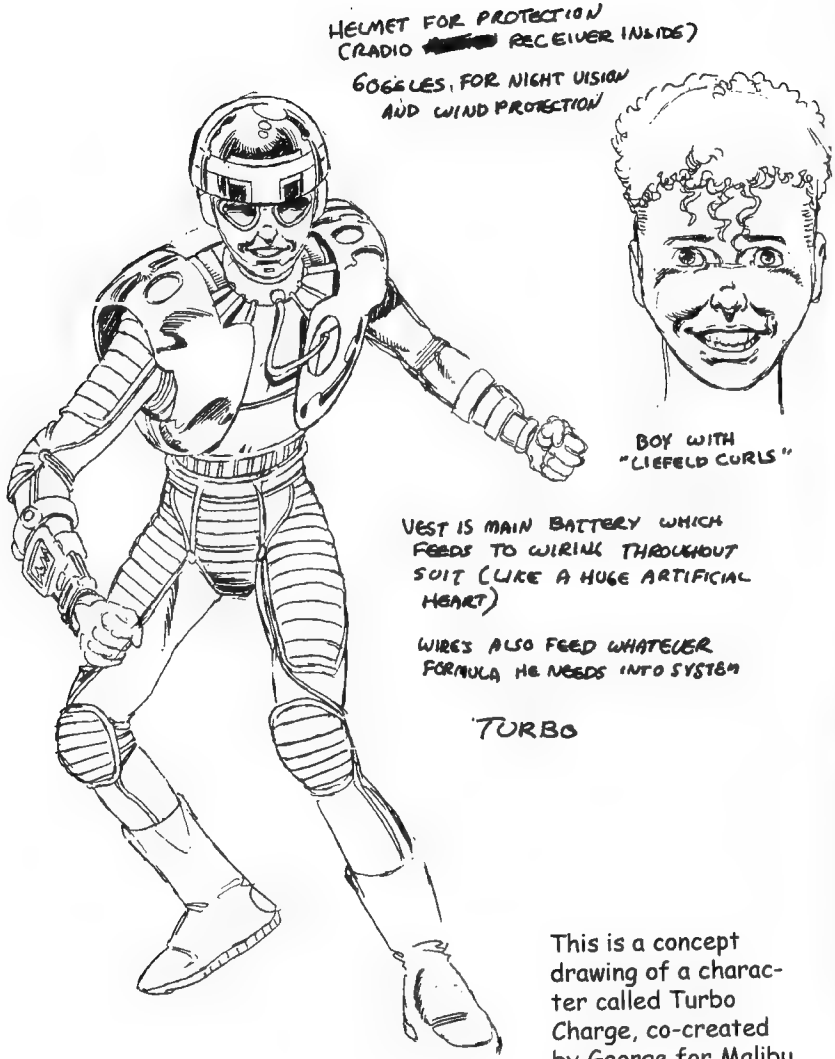


This is a concept drawing of a character called Turbo Charge, co-created by George for Malibu Comics!

A character drawing of Codename Firearm!

On Pages 34 and 35 of the ULTRAFORCE/ AVENGERS issue that George Penciled that he drew in almost all the Characters of his independent work? The Isaac Asimov's I-Bots, Dina from Crimson Plague and the two lead characters from Sachs and Violins mini series.

Here's another character drawing of Codename Firearm!

AMERICOMICS #1 (April 1982)—George's first independent work; also, one of his first professionally pencilled and inked covers.

One cool ghoul from Ultraforce!
GEORGE PEREZ 94

Cover for DARK #7

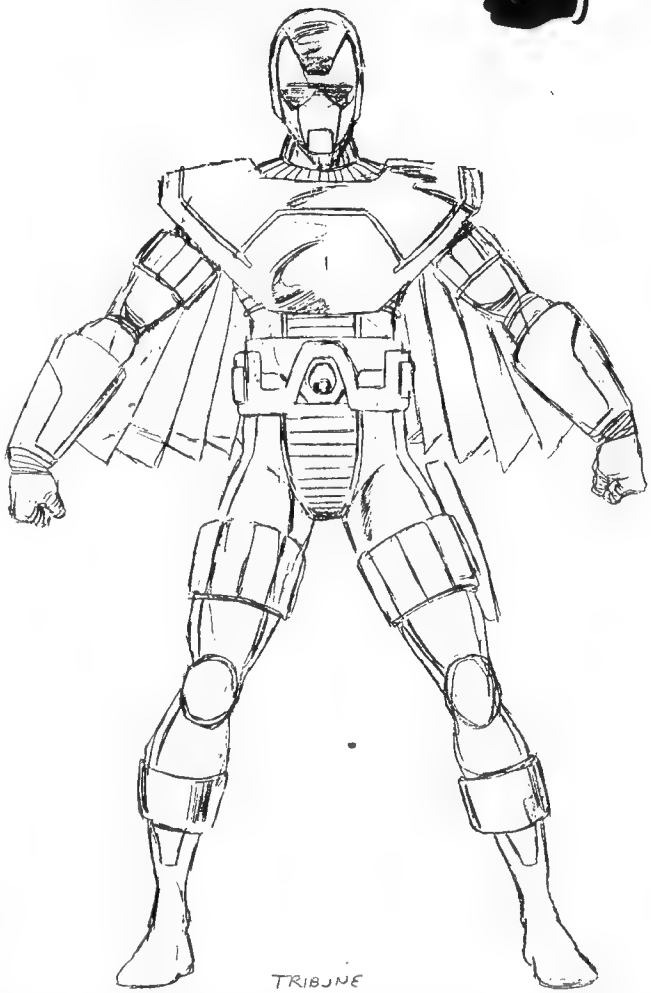
The power and emotion shown in the cover for ULTRAFORCE #2 is one of George's trademarks!

And here we have the cover pencils to PRIME #16

Here's a tight pencil rendering of
Andy Smith's First Man

Character designs for
Shuriken, for Malibu Comics.

George didn't do a lot of independent work during the 1980s; most work he did was with Deluxe comics drawing four covers, penciling 30 interior pages, three pin-ups, inking several pages, and several t-shirts designs.



Here we have a penciled version of a character George created for the aborted GLADIATOR book. The character did appear in ULTRAFORCE/AVENGERS in the double pager containing many creator-owned characters (including the first appearances of Gladiator, DiNA: Simmons and Shannon Lower.)

The spectacular cover for ULTRAFORCE #10

An unused cover for Malibu Comics
NEW YORK
STATEMA
10-1994

An unused cover for PRIME, inks by George

ANYTHING GOES #4
Cover Art

Pixx from Ultraforce

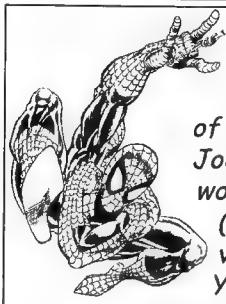
An image from COMIC REVIEW #100

Here's a pinup from Deluxe Comics' THUNDER AGENTS #2

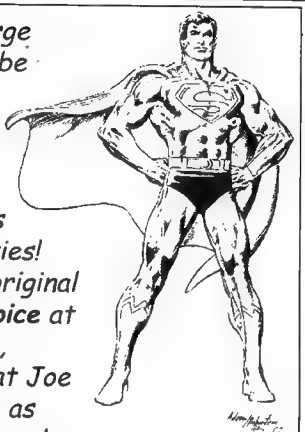
OUR KIND WERE ENEMIES ONCE, AND THEN ALLIES DURING THE HOLY WAR. BUT NOW THAT THE WAR IS OVER...
WE ARE ENEMIES AGAIN!
SHE'S A DEMON! HIS EYES! LOOK AT HIS EYES!!*
*TRANSLATED FROM FRENCH.
AI YAH!
NEXT TIME MY COUNTRYMEN NEED HELP AGAINST THE HEATHENS
WE'LL ASK THE SPANIARDS!

In case you haven't had a chance to check out THE DARK, here's page 7 from issue #4, pencils by Mark Bright, inks by George Pérez.

Here we have the pencils from a page of ULTRAFORCE/SPIDERMAN 1B



If you're a fan of George Pérez, then you might be familiar with the work of Joe Rubenstein. Joe has inked George's work on many occasions (like AVENGERS), and is very prolific in his abilities! You can purchase Joe's original art from ***The Artist's Choice*** *at www.theartistschoice.com, where you will also see that Joe does commission drawings, as well as cover re-creations and fine art portraits.*



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Don't forget to check out ***The Artist's Choice*** *website for original George Pérez art, as well as the works of many other artists!*

You'll be glad you did!

PACESETTER
The George Pérez Magazine

Your comments are always welcome!

I wanted to thank you for sending me a copy of issue 3, and give my thoughts on it.

You did a great job! You've improved by leaps and bounds since the first issue, in terms of content (hey, 100 pages is hard to beat), exclusive art (those unpublished CRIMSON PLAGUE pages, in all their black & white glory, were a great addition) and professionalism (the spelling and grammar were impeccable). You've obviously put a lot of time in to make sure this was the best issue yet.

It's been so long since I read the two published issues of CRIMSON PLAGUE that I found the plots for the remaining issues rather convoluted and confusing. But that hardly matters when one looks at the art that George finished for CP #3 - he truly is the master!

The interviews were fun and insightful, and the articles were personal and well written.

Oh, and not to worry about the lack of credit for this issue. I wasn't helping out for the glory; I just wanted a publication about the master of the medium to be the best it could be, and I hope I helped in some way.

Also, I'm not sure if it warrants a mention in your checklist, but a couple of CP characters appear on the cover of Andy Mangels' THE PÉREZ ARCHIVES: DiNA: appears on the front cover, while Gladiator appears on the back cover.

~ Ilke Hincer

Hi, thanks for the support and help on my magazine, with out people like yourself, there would not be a GPzN (now PACESETTER) and I thank you for that. I'm really sorry that I mistakingly left your credit off for the issue, those kind of things, bug me and I'm working on improving in that area. Thanks for the checklist correction too, that should have been on it (THE PÉREZ ARCHIVES).

The Newsletter is simply fantastic. It is without question the finest Pérez fanzine that has been published to date! The possibilities of future issues are great and I know you'll make them as classy as the first three. Besides, the subject matter is pretty unbeatable.

Thanks again for the great fanzine, it's second to none!

~ Mitch Ballard

Thanks for the nice words and support for my magazine, It's a lot of fun to produce. Hey Pérez fans Mitch Ballard is one talented artist, if you would like to see his stuff or hire him, e-mail him at bat5man1@flash.net and tell him that I sent you.

I just, by fluke, managed to get myself a copy of the GEORGE PÉREZ NEWSLETTER issue #3 at a comic shop that ordered a copy for the shelf. I'm still reading it, just finishing up to page 28 with the CRIMSON PLAGUE checklist. I'm enjoying this issue so far; it's a great fanzine that's worth reading. Issue 3 being an all CRIMSON PLAGUE issue makes me feel saddened that no more issues of CP will be made (unless it does come back one day...!). Thanks for the look at the existing pages of issue 3, plus the page plots to that issue (and the overview of issues # 4-9). It's the only chance all of us fans will get to know what George had planned if the series wasn't stopped.

~ Bill (last name witheld)

Thank goodness for flukes! I hope you join us for future issues, and hope that you may get involved and contribute something sometime!

This is a fantastic newsletter! I've been getting it since issue #2 and love it. George Pérez dramatically influenced my own drawing style when I first came across him in NEW TEEN TITANS. Besides Dick Dillin, GPz was the first artist who I went out of my way to find out about in order to purchase other comics drawn by him.

~ Gary Beck

George is the reason that I like to draw too. Everytime I look at George's work, it makes me feel like a kid again, this world is a little too serious and I find George's work a great escape from it.

It was such a thrill to see my work published as well as my picture. I am currently working on an article for you about how I met George and what he means to me as an artist.

~ Steven Miller

Steven thanks for all the support, how's the article coming?

I saw issues of the newsletter at a couple of comic stores a few months ago and just as a tiny suggestion, you may want to tone down the number of fan art pages you print throughout the issue. I noticed in subsequent issues, you spent way too many pages printing fan art. Being in magazine production/manufacturing, I deal with layout, artists, printers, and budgeting/pricing all the time. It's my job. So I'm well aware that small press runs are more expensive to manufacture and the price of an issue must offset your cost. However, I couldn't help but feel that the price was a bit high, competitively speaking when compared to other magazines on the stand (*Toyfare, Wizard, Comics Buyers Guide*, etc.) and that a large chunk of those pages was devoted to fan art.

As a consumer, I felt the price might be justified if the pages were completely devoted to George's art. I personally didn't want to pay that much money for a magazine devoting so many pages to a showcase for amateur fan art that in some cases wasn't even very good. To me, viewing some of those pages brought down the quality/look of your magazine immensely and as such, made me pass on buying the issues. While some of the articles, interviews and pages devoted to George was top notch and the printing is great, when I reached the section featuring the fan art, it just brought the whole look of the publication down. The page count is nice, it's a heavy magazine but I couldn't help but feel the content of the issue was compromised. You're moving in the direction of quantity but sacrificing quality in the process.

To upgrade the quality/look of your magazine, you may want to do a bit of research on how other publications created features or a look for a magazine devoted to a single artists work. In the past, there have been publications manufactured spotlighting the work of John Byrne, Frank Miller and countless others and never have I seen a section devoted to fan art in a piece devoted to one particular artist. It confuses the title of your magazine thereby making it look almost hypocritical: is it a George Pérez Magazine or a magazine showcasing other artists' work who try to be Pérez clones? And to me, that should be downplayed as much as possible. While imitation is the most sincere form of flattery, I'd never want to encourage one artist to imitate another. An artist needs to find his own voice and by printing the work of fifth rate Pérez clones, who again, aren't very good, is kind of encouraging them to follow that lead. After all, if you buy a book showcasing the work of Pablo Piccaso, would you as a consumer want to see pages devoted to other, amateur artists attempting to paint the same subjects? Just a suggestion.

Best,
Brett Tolino

Brett, thanks for constructive feedback, that is one of the main ways to help me improve my magazine. Your letter was not the only letter on the displeasure on the amount of pages in the fan art section. This was a special issue, and the amount of fan art pages is not what will normally appear in an issue of my magazine. I don't agree with you on the quality of the drawing in the fan art section (except for my drawing). In future issue there will be no more than 4 pages of fan art, more likely 2 pages, per issue. PACESETTER #1 has no fan art, so it will vary issue to issue. I will not publish art that is exact copy of George's work, and I don't think any of the fan art that I have publish has been. I personally like the feature—I know there are a lot of people out there like myself that draw because of George... and because George receives every issue, George will get to see a few pieces of work from aspiring artists that he has inspired. I hope that you give future issues of my magazine a chance and I welcome any feedback good or bad to help improve the quality of my magazine.

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work. Here are some premier ones, each one verified at publication time by the editor.

(Unofficial Crimson Plague Fansite) ***http://liquidcross.com/crimson/***
(Yahoo Clubs - George Pérez) ***http://clubs.yahoo.com/clubs/georgePérez***
(JLA Avengers Port) ***http://jlaavengers.crosswinds.net***
(The Powerful Art of George Pérez) ***http://www.comicbookpros.com/Pérez.html***
(Vu's George Pérez Fansite - George Pérez.com) ***http://vu.morrissey-solo.com/moz/Pérez/***
http://georgePérez.com/ *and* ***http://george-Pérez.com/***
(Swordquest resource) ***http://www.tripoint.org/sq/sq.html***
(George Pérez Art Appreciation Gallery) ***http://Pérezgallery.crosswinds.net/index.htm***
(Unofficial George Pérez Fansite) ***http://www.geocities.com/Area51/Capsule/4625/***
(The Artist's Choice - Pérez Art available for purchase) ***http://www.theartistschoice.com/***

I know as this magazine continues I will be adding more sites to the list. Please, if you know of any, e-mail me at *tlorenz101@aol.com*

NEWS and EVENTS

GEORGE PÉREZ DATES OF NOTE & CONVENTION APPEARANCES

06.09.03 — **George's 49th Birthday!!!**

1.31-2.2.03 — **Creation Comic Book & Pop Culture 2003 (Pasadena, CA)**
Pasadena Center
Guests include Stan Lee, George Pérez, Marv Wolfman, Peter David, Barbara Kesel, Tim Bradstreet, Tommy Castillo, Amanda Conner, Joseph Linsner, James O'Barr, John Romita Sr., Steve Rude, Maggie Thompson, Andy smith, Jett Johnson, Joe Jusko, and more.

2.28-3.2.03 — **MegaCon (Orlando, FL)**
Orange County Convention Center
Scheduled to appear: George Pérez, Amanda Conner, Chuck Dixon, Larry Elmore, Cully Hamner, Adam Hughes, Barbara Kesel, R.A. Salvatore, Karl Story, Roy Thomas, Ethan Van Sciver, plus you & all of the regulars. www.megaconvention.com

04.25-27.03 — **Pittsburgh Comicon (Monroeville, PA)**
George Pérez is scheduled to appear, alongside Neil Gaiman, Terry Austin, Frank Cho, Joe Linsner, Joe Jusko, Amanda Conner, and many more! Check out the website www.pittsburghcomicon.com for more info.

06.13-15.03 — **Heroes Convention (Charlotte, NC)**
Charlotte Convention Center
Check out the website www.heroesonline.com for the details on this major event!

UPCOMING PUBLICATIONS OF NOTE:

01.03 — AVENGERS LEGENDS #2: GEORGE PÉREZ BOOK 1
Trade Paperback (160 pages)

03.05.03 — THE NEW TEEN TITANS: THE JUDAS CONTRACT
Trade Paperback
Reprints The New Teen Titans (Vol. 1) #39-44, and Annual #3

03.19.03 — SOLUS #1
Ongoing series by Barbara Kesel, George Pérez, Rick Magyar, and Larry Mullen

05.03 — THE NEW TEEN TITANS: THE TERROR OF TRIGON
Trade Paperback (144 pages)
Reprints the critically acclaimed initial issues of the second New Teen Titans

WOW!

Check out these prices!

Business cards - Full Color, double-sided on 12 pt. C2S
2500 - $99.00 5000 - $149.00

Door Hangers - Full Color, double-sided on 10 pt. C2S
Size: 4.25" X 11" 2500 - $475.00 5000 - $549.00

Tri-Fold Brochures
Full Color, double-sided on 100# gloss text

Size: 8.5" X 11" / 2500 - $575.00 5000 - $625.00
Size: 8.5" X 14" / 2500 - $695.00 5000 - $755.00

Full Color Banners
Full Color (photo quality) on Heavyweight Vinyl
Custom sizes are available up to billboard size!
3' X 6' - $81.00 3' X 8' - $99.00
4' X 8' - $135 4' X 12' - $195.00
5' X 8' - $175.00 5' X 12' - $235.00

We also print posters, flyers, vehicle magnets and vehicle graphics!

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Check us out online, or call for more info. All prices are based on customer-supplied artwork. Graphic design services are available for a fee. Prices are subject to change without notice.

The George Pérez Newsletter Issues 1-3 Are Still Available!

Issue #1
48 pages
Full Color Covers
Comic size
Limited print run of 500
Every copy autographed by George Pérez.
Interviews, articles, trivia, news, checklist, gallery and more!
$6.50 U.S.
$7.00 Canada
$10.00 International
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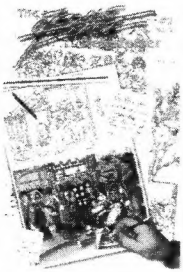

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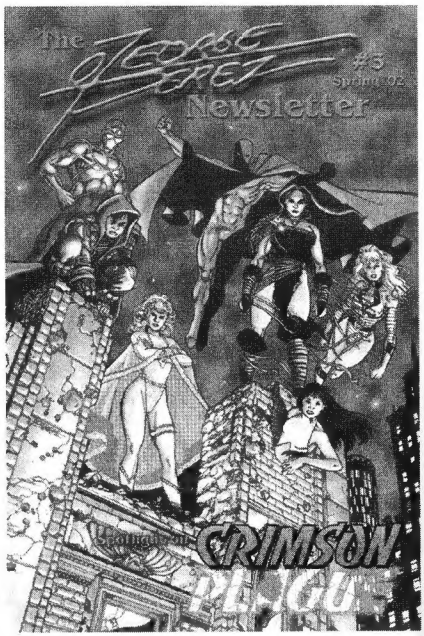

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